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Vol. V. No. 7. JULY, 1929. PRICE SIXPENCE.

MUSIC IN THIS ISSUE

"YOU WENT AWAY TOO OFTEN"
Tenor Banjo Solo

"DANZA DE GNOMES"
Guitar Solo

"IMPROMPTU"
Mandoline Solo

"ALL ALONE IN LOVER'S LANE"
Plectrum Banjo Solo

"IF I HAD YOU"
Banjo Solo (Finger Style)

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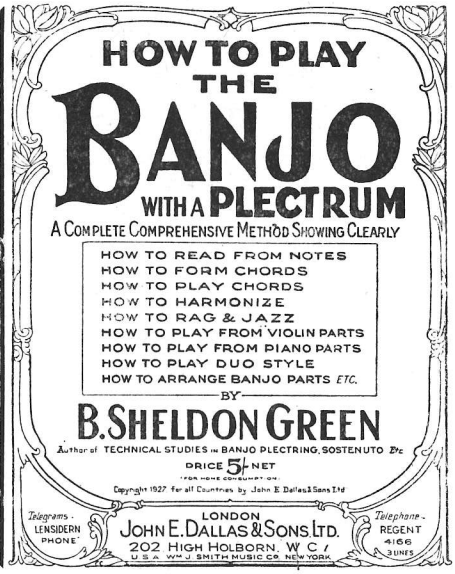
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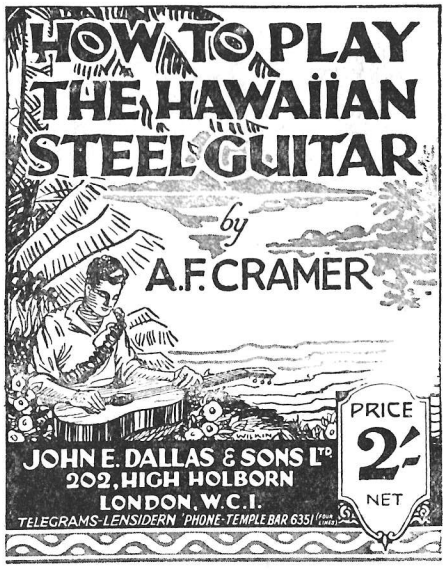

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HOLDING THE PLECTRUM

By E. T. TAYLOR.

ALTHOUGH the importance of holding the plectrum in the correct manner has so often been expressed by experts in the many valuable and helpful articles which are available at the present time, and is also being emphasized so constantly and emphatically by up-to-date teachers, yet a great many amateur players do not fully realise how necessary it is to adopt this correct hold if they wish to make the plectrum played banjo a really *musical* instrument.

When I say "correct hold" I mean, of course, the one way which has been found to give the fullest and best results by those people who have devoted so much time to research in this and other banjo matters, and whose experience warrants their views being taken seriously.

For those players whom the information will benefit I would like to say that the hold to which I refer is that in which the first finger of the right hand is bent (not to its fullest extent) at the first joint, and the plectrum held there by the ball of the thumb. The second finger, when held against the first, gives additional help, and makes for considerably better control.

The results obtained from this holding of the plectrum are so much better, both technically and from the point of view of variation in tonal quality, that it is difficult to understand why so many players, after having been shown the correct way, let themselves slip back into the old style of holding the plectrum with a straight forefinger.

I mentioned variation in tonal quality, and I would here like to express my wish that students in the plectrum style would really try to obtain different shades of tone when playing their solos.

Too many players go right through a piece of music without altering their tone at any time during the performance; the signs of expression and intensity being simply ignored. I would like to write more about this matter, but time and space will not allow at present; perhaps in the future I may be able to write a full article on this most interesting subject.

To revert to the holding of the plectrum, it may also be mentioned that the whole hand should be held in a loose, natural position, and the wrist arched. Movement must be from the wrist only, not from the arm.

In the solo style of playing the little finger must move about with the rest of the hand and should lightly touch the vellum in order to keep the hand in the correct playing position. In the orchestral style the little finger must be quite free, and should not touch the vellum.

In conclusion I would respectfully urge all players who wish to excel in plectrum playing to practise hard in the style of holding which I have briefly described, and when once they have really mastered it, I am quite sure they will never wish to return to any other way.

Notes on the Guitar—Daniel Fortea.

DANIEL FORTEA, the writer of the solo published in this ssue, is—as his confrères Llobet and Pujol are—an eminent disciple of the Tarrega School, and—like his friends—he keeps up the tradition of this school, and propagates its principles, ever enlarging its scope with untiring energy and well-deserved success. An executant of outstanding merit, possessing a charming personality which is evident in all his artistic and social activities, he is admired and loved by the public, and enjoys a high prestige among musicians. His many and well-attended recitals, however, are only a minor aspect of his valuable contributions to the guitar interests. His main energies are—as his great master's were—directed to teaching, and composing exclusively for this instrument. And his belief in the ultimate triumph of the modest guitar, for which he is doing such excellent work, seems to be confirmed by the present revival of poetic music, and the keen interest shown everywhere in the performances of great guitarists. Leading composers, such as Manuel de Falla,* for instance, are contributing valuable productions to the guitar, and find it the most suitable channel for the expression of some of their thoughts and feelings. It is to be hoped that composers in this country will soon realise what an invaluable adjunct the guitar would be to them, not to impart a Spanish character to their music, but to give utterance to the unmistakable poetical tendencies inherent in the English people.

Daniel Fortea's art as an interpreter is remarkably expressive and melodious, and his thorough mastery of modern instrumental technique enables him to exhibit his exquisite gifts with the greatest apparent ease. His varied and abundant musical production is such as satisfies the emotions as well as the intelligence ; it possesses the orderly beauty of reason combined with the enthusiastic flight of imagination which is never allowed to get out of control. The solo we give will illustrate some of his characteristics ; and for further study of this lovable writer, the reader is referred to his charming "Cuentos Infantiles," i.e., "Tales for the Bairns," especially the "Berceuse," "Meditation," and "Madrigal" (Op. 21), just to mention a few of his works.

The "Dance of the Gnomes" opens with a two-bar introduction, a call to attention in the style favoured by Mozart. Then follow the two main parts of which this composition is made up, the second part being repeated, and the piece winds up with what may be looked upon as a short finale.

The pace at which this piece is to be taken is left to the individual performer. If an *Andantino con moto* be adopted—some may prefer a more lively pace—it will allow a good accentuation of the melody in the first part, with a more subdued tone in the accompaniment. And without altering the tempo, the second part with its ascending and descending triplets, and well-accented chords at the beginning of each bar, will naturally give the impression of greater speed, which may actually be increased—according to taste—on repeating this part. In the concluding part the fairy dancers get rather excited, and rush through these few bars, rhythmically tumbling over one another, with a rolling kind of *crescendo* well indicated by the double-note slurs, especially those in triplets ; here they draw breath, and then stamp abruptly the two final *pizzicato* chords.

The whole of this solo should be interpreted in a light, Puck-like vein, with a swift, delicate touch, and a sense of the weird character of the composition.

N.B.—If this piece is tried on the piano, it should be played an octave lower than written ; note also that the actual notes of the harmonics in the first bar are KEYNOTES—Notes on the Guitar—Daniel Fortea—respectively E and A, above the middle C. E. L. G.

*See "Hommage á Debussy," Editions Eschig, Paris.

B.M.G. MATTERS—By A. de Vekey.

THE mandoline solo in this issue is written in the "altered-tuning duo style." It is easy, and experience with my Serenaders has shown it to be a very acceptable concert item, not too long, and containing no difficult chords.

The 1st movement should be played with spirit and animation, carefully noting that all notes are played down strokes, excepting where marked "V" (up). This saves unnecessary marking. The second movement is taken Moderato with expression. Tremolo all notes excepting those marked for down and up strokes, and observe the portomento from the C (beginning the 14th bar of this movement to the G on the A string.

All chords marked with an asterisk are played thus :

Strike the chord crisply with down stroke, then bring the side of right hand thumb quickly across all the strings, "damping" or cutting off the vibrations. Quite a neat effect if smartly executed.

Do not allow any of the notes to vibrate at all after being struck.

Take third Movement at a good pace—without rushing it—noting the plectrum marking in the first bar, which applies throughout, excepting where otherwise marked. Then back to first movement, tempo primo to sign, then on to Finale. Play this with force and verve, accelerating the second time to a brilliant finish.

With regard to the tuning. One of the third strings have to tuned up to F, which is certainly a bit of a strain, but we have found that if the instrument is kept at low pitch, and good strings are used, it stands quite well. While on the subject of altered tunings, I might add that there are several, and some very good effects are obtainable by this variation from the regular tuning. In some pieces so written, it is very essential to play the number *exactly as fingered*, otherwise discords may result.

At one time, when mandoline interest was much greater than it is to-day, altered tuning solos came in for a good share of popularity, and I honestly think that the time is not far distant when we shall see a genuine revival of interest. Furthermore, we may note the fact, that the complete "family" of mandolines are now actually being made in this country of a quality, action, and perfect intonation in all registers that will satisfy the most critical, for without really good instruments, nothing worth while can ever be expected.

Some controversy is taking place in America regarding the tenor banjo and its future ; whether the symbol system should be retained, or discarded altogether ; whether it should be written for principally or entirely in "Chord" accompanying style, whether the solo element should be encouraged, and the best method of writing for the instrument. Many views will no doubt appear on the matter. My personal views in as few words of possible are :—

(1) Discard the symbol system.
(2) Certainly encourage the publication of solos.
(3) Adhere to the present system of writing for it.

My reasons for these views are too lengthy to go into here, but may appear at some future time.

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THE FIFTH STRING—By Bernard Sheaff

THE top G, or octave string as it is also called, is one of the unique features peculiar to the banjo and zither banjo, and we are now so used to its being there that it is difficult to appreciate how much the instrument would lose were it discarded. Although, practically speaking, this string is never stopped with the left hand and consequently only its open note is available, banjo composers have made its solitary note function in a number of ways.

The beginning appreciates the usefulness of the fifth string in the very early stages of playing, where he finds it added to notes on the first and second strings in the first position and thereabouts. This little device, too, is extremely useful for simple accompaniments in the familiar keys, for it obviates the necessity of making more complicated chord formations in the neighbourhood of the fifth fret.

Where the fifth string is now so indispensable, however, is when introduced into scales and passages of single notes. The open G is then extremely convenient and of very great assistance to the left hand, for our composers have invented many different ways in which it can be used at points where, otherwise, very awkward changes of position would be unavoidable. I have just mentioned the use of the otave string in chords in the lowest positions. Here, of ouurse, it is the top note of three or four note chords. But in some of the solos by our best writers the open G is used also as the second, third or lowest note of a chord, and many effective harmonies can be sounded by its use in this way. Players who are interested in the harmony of the instrument will find it interesting to analyse the many three note chords to which the fifth string can be added to make four note harmonies (or effectively double G's already in the chords). It will be seen that many of these chords could not be sounded on the banjo but for the fifth string, but there is another reason why use is made of the fifth—for the distinct tone effect obtained. Cammeyer, for instance, seldom uses it in four note chords, but a favourite device of this writer is to use the G (as a kind of "pedal" note) under thirds in the high register. Examples occur in "Valse Parisienne" (coda), "Valse Joyeuse" (coda) and other pieces. He also uses it with a succession of sixths on the first and third strings in the middle register.

Morley most frequently uses the fifth string as a kind of pivot, as it were, upon which many ingenious rapid arpeggio passages are built. "Jovial Huntsman," "Palladium Rag" and "Radio Jig" illustrate this. Grimshaw, too, utilizes the facilities of the octave string to the full, and this composer's very thoughtful use of it is the reason why "The Black Coquette," "Dusky Dandy," etc., set so neatly under the fingers.

PLECTRUM AND TENOR BANJO MUSIC IN THIS ISSUE.

By Ernest Taylor

"YOU went away once too often," arranged as a solo for tenor banjo, is a very good number, the syncopation introduced being particularly effective. It is written in the key of E♭, and the time signature indicates Alla Breve time—two minim beats to each bar. The player who experiences any difficulty with the time will do well to play over very slowly, counting four crotchet beats to the bar, and, if necessary, inserting the word *and* between the numbered beats in order to act as a quaver beat. For instance, bars like the following should be counted as indicated :—

Bar 1 of Verse

Bar 1 of Chorus

A note or chord with three strokes through the stem should be played tremolo.

"All Alone in Lover's Lane" is this month's plectrum banjo solo. The music is by Horatio Nicholls, and in this song he gives us a very pleasing melody. It will be found quite easy to play, providing the fingering and position signs are carefully followed. The sign *ten.* found at the commencement of the chorus is an abbreviation of the word *tenuto* (held), and means that the note thus indicated must be given its full value, and not cut short.

The published song copies for both of the above should be purchased by those players who wish to have pianoforte accompaniments. These may be obtained from John Alvey Turner.

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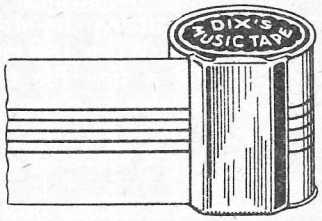

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Odds and Ends—By Ernest Taylor.

HERE are a few more replies to queries that have come to hand, and I would again like to express my willingness to deal with any more points about which readers of KEYNOTES may feel doubtful.

Q. "In the third movement of the plectrum banjo arrangement of "Crazy Jo'" the first bar contains two consecutive plectrum down strokes for the quavers which occur on the third crotchet beat. Is this correct, or should the strokes be alternate down and up?"

A. The strokes as indicated are quite correct, the object of the second quaver downstroke being to introduce a syncopated effect. This effect should be introduced in all the bars of a similar nature in the third movement of this particular solo.

Q. "The first strings on my banjolin break very frequently. They always seem to go near the bridge. Can you suggest a reason?"

A. One of my own pupils has recently had a similar experience with a mandoline. I examined the bridge, and found that the metal bar on same had become dented through contact with the strings. These dents were very sharp and were cutting the strings, causing them to break very easily. When the metal bar was rubbed quite smooth with a fine file the breakages ceased. Probably your trouble is caused in the same way.

Q. "Why is the seventh degree in a minor scale always raised one semitone?"

A. In order to provide a leading note (a semitone from the tonic), which leads the ear to expect the tonic or keynote.

Q. "How should 6/8 time be counted?"

A. In this time it is customary to beat (or count) two to the bar, each of such beats having the value of a dotted crotchet. In slow time it is quite permissible (and often advisable) to beat six quavers to the bar.

Q. "I am a player of the mandoline, and would like to take up the banjo. Which would you recommend—Tenor or G?"

A. I think that the tenor banjo would be a very suitable instrument for you to take up, on account of the similar manner in which this and the mandoline are tuned. The matter really rests with yourself; if you have any inclination to play in the finger style it will, of course, be necessary for you to study the banjo. If you wish to play in plectrum style only, then the tenor banjo would, I think, suit you best.

Replies in Brief.

H.P. Thanks for letter. More plectrum and tenor banjo music will be issued by the various publishing firms as times progresses. Watch KEYNOTES for announcements.

F. H. Yes, we hope to have more arrangements of the old songs in plectrum tremolo style included in future editions of KEYNOTES. Glad you liked "Egypt" in April issue.

W. R. You are quite right: the tenor guitar is tuned and played in the same way as the tenor banjo.

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How to Learn the Fingerboard (Banjo)—By B. Sheldon Green.

SOME pupils take a long time to learn the fingerboard and the principal cause is that they do *not* concentrate enough.

Take, for example, the fellow who, having played the "C" chord at the eighth position (viz., E, G, C) half-a-dozen times, stares and frowns when he comes across it for the seventh time. Sheer lack of concentration this, and nothing else.

Then, again, there's the fellow who can find almost any note in its usual scale position on the fingerboard, but is stumped when there is some necessary re-adjustment (as in chord formations).

I have discovered that quite a large number of these players *have never learnt to call (or read) the note by name.* They simply associate a note at a certain position on the staff with a certain set spot on the banjo, e.g.,

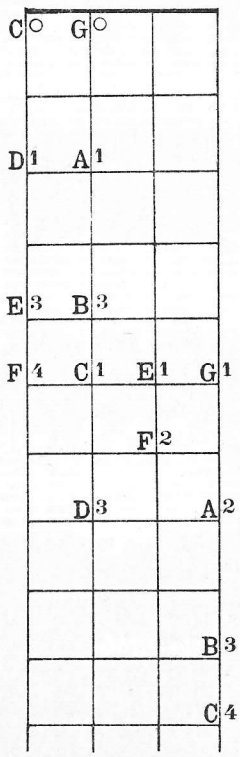
is never thought of as "A," but as second finger, third string, second fret, and so on.

Years of playing and teaching have taught me that the easiest way for a pupil to learn the fingerboard is the one I am now about to describe.

Firstly, the scale of "C" major must be learnt in the following form, which, I will state right here, is *the only theoretically and practically correct form, for it conforms to the stringing of the instrument and to the laws of music.*

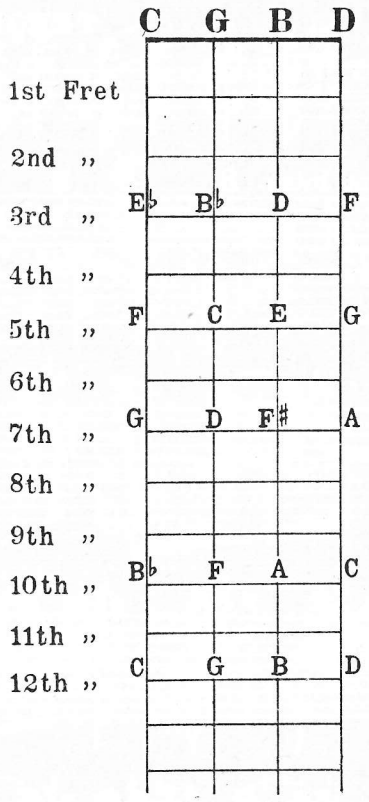
If we had no second string (or, rather, if the second string were tuned to "D"), we would continue the form of fingering given for the fourth and third strings—that is to say, we would follow the method correctly adopted for an instrument tuned in fifths.

The "B" string gives us a major third with the "G" string and a minor third with the "D" string, and in the second octave of the form given below we are obliged to follow the usual "G" major scale form of fingering.



N.B.—It is supposed that the pupil already knows the scale of "G" major, which is certainly the easiest of them all and for that reason, the one a pupil should be taught first.

Now, when any one of these notes can be located *without the slightest hesitation,* pass on to learning the notes across the fingerboard (as illustrated below) at the third, fifth, seventh, tenth and twelfth frets, and remember that the sharp of one note is the flat of the one above it, e.g., C♯ is the same as D♭, and so on.



When this has been mastered, there should be no trouble whatever in locating either a given note, or a given chord.

This is how to go about it.

Suppose you were asked: "Give me the chord D, G, B." (Let me point out that I *correctly* read the notes of a chord *upwards,* and this corresponds with reading from left to right on a diagram). You immediately think of the Barrè which has "D" on the third string (the seventh). Now, this gives the first tip, and you know that the required chord must be somewhere round the seventh position.

The seventh barrè gives D, F♯, A (using only three strings) and you already know that G is one fret lower down than F♯; "B" is found in the same way, by working down two frets from "A," or back one fret from "C," which your tenth barrè gives as the note on the first string.

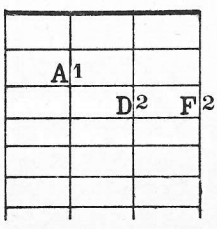
The only note that there should be any looking for is the "G," for *please remember, both "D" and "B" are to be found in the scale of "C" major.*

Yes, you simply cannot go wrong if you study and memorise the notes shown on the two accompanying diagrams.

As you get more used to it, you will find notes or chords almost as quickly as they may be asked for. Beginners must needs go through the process described above.

Now for notes and chords further down than the 12th fret simply finger exactly as you would in a position 12 *frets further back.*

To make this clearer: Supposing you were asked? for the chord "A, D, F" in the higher register (i.e., below the 12th fret). All you have to do is to finger these three notes at the second position, thus:—



and then get down to the 14th position (2×12) and finger in a similar manner.

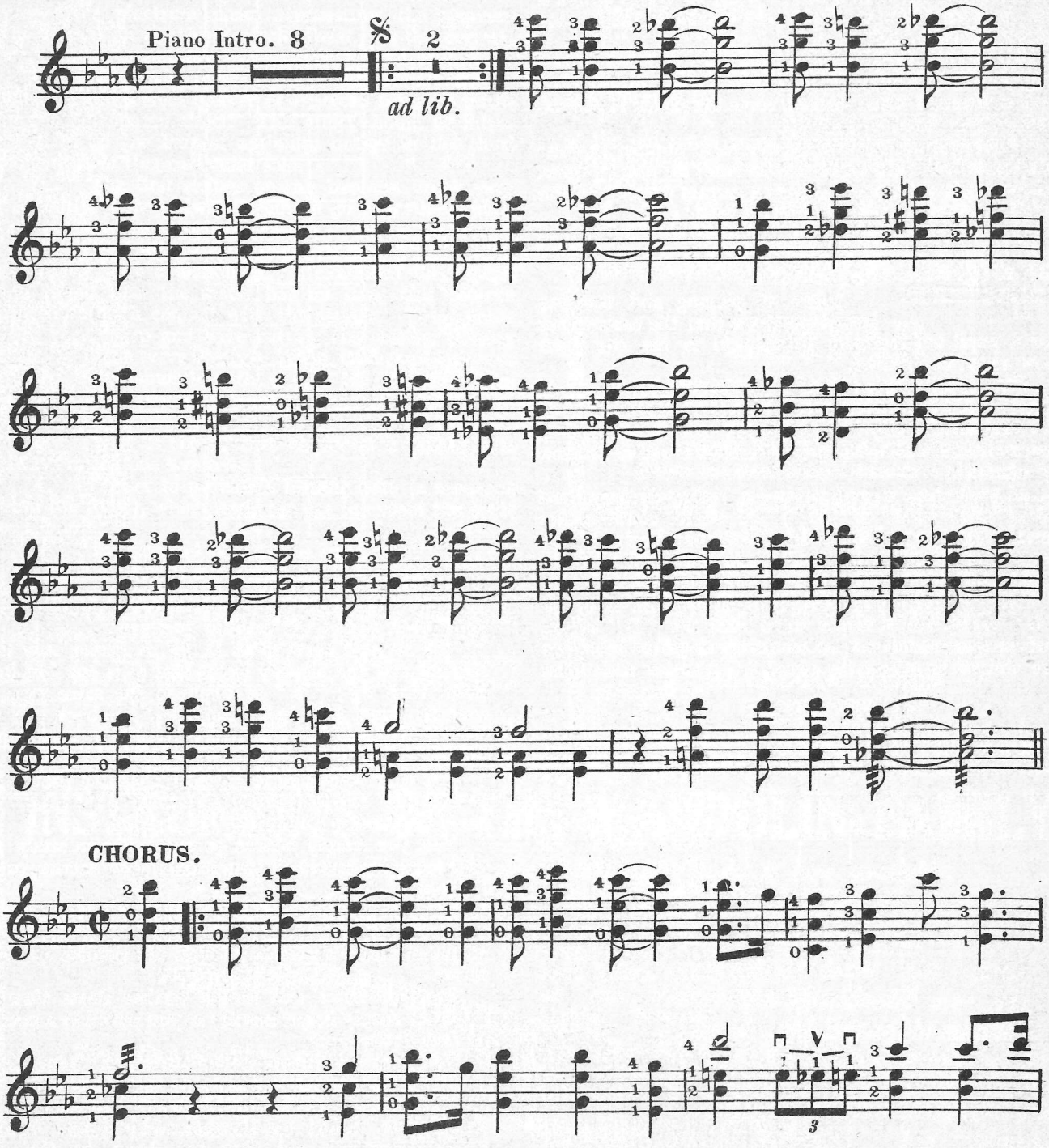
There are 12 semitones in an octave and this is why the fingerboard repeats itself (an octave higher) after the 12 th fret.

(*continued on page* 108)

PRACTICE ROOMS can be had at John Alvey Turner's, with or without a Piano.

YOU WENT AWAY ONCE TOO OFTEN.

TENOR BANJO SOLO.

Arr. by ERNEST TAYLOR. Music by EVERETT LYNTON.

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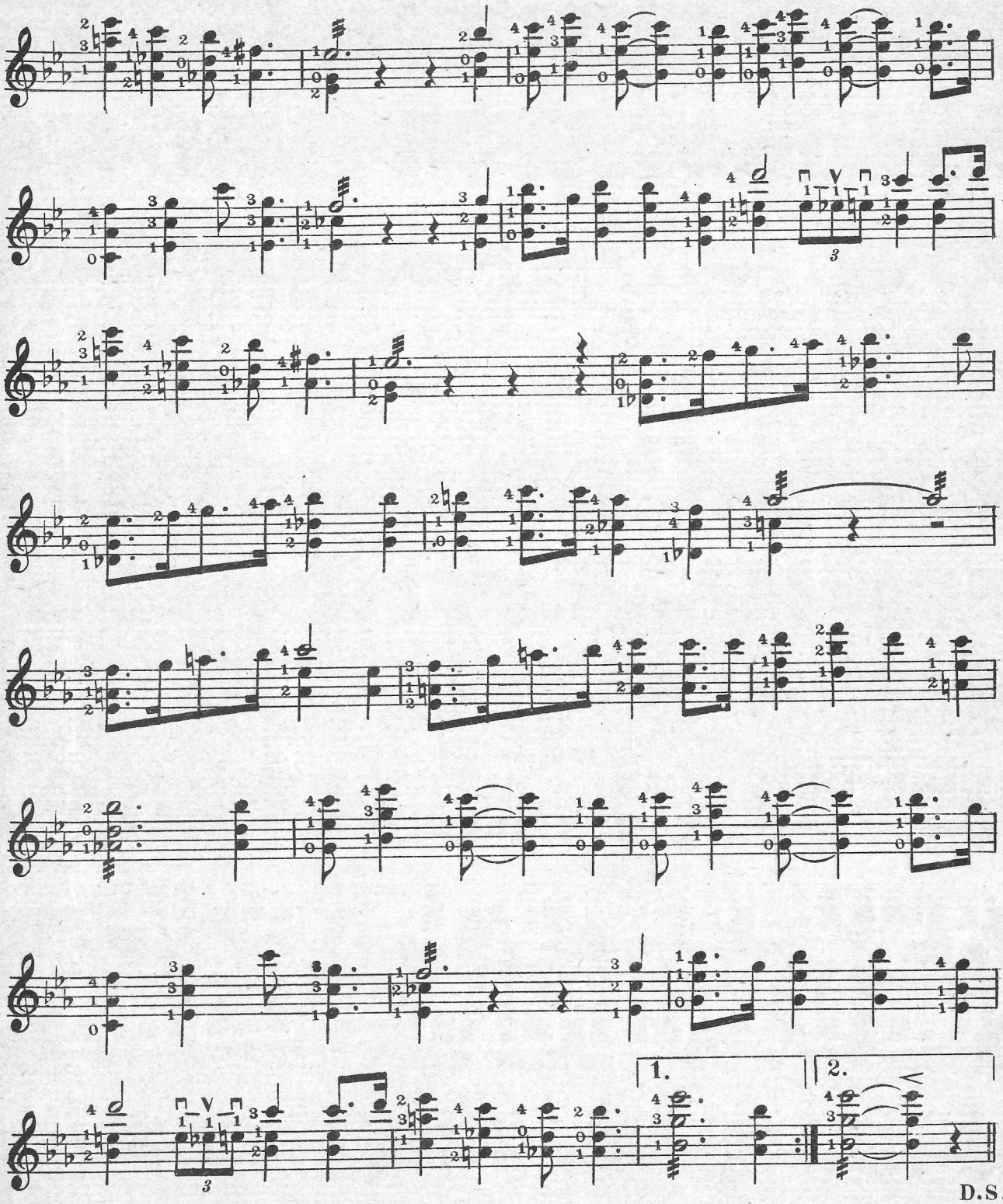
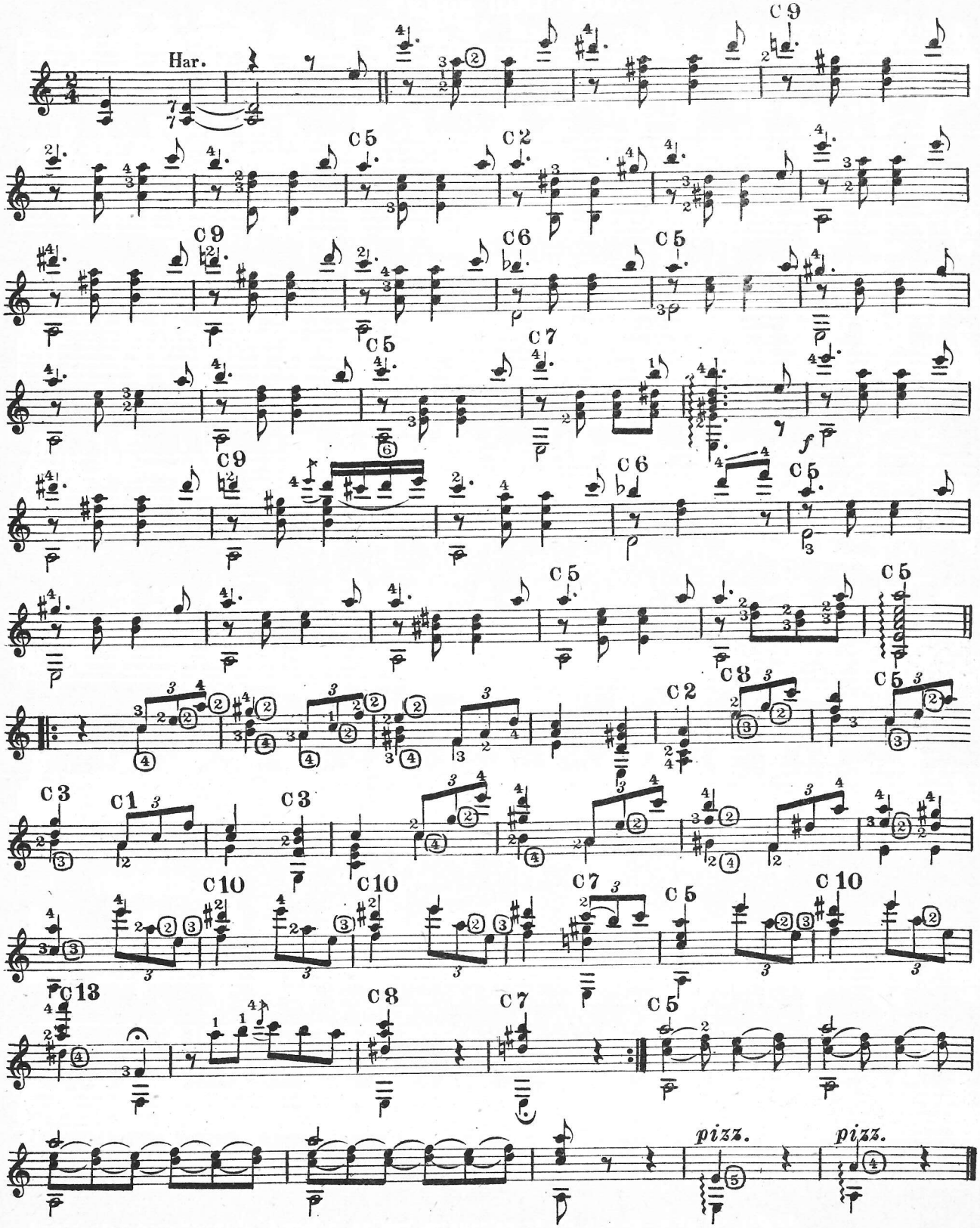
July/29.


1.
2.
D.S.

Danza de Gnomos.

GUITAR SOLO

DANIEL FORTEA. Op. 23.

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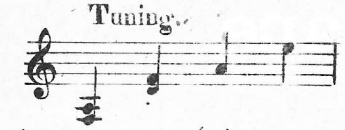
July/29.

To Miss A. Hensby.

Impromptu.

(ALTERED TUNING MANDOLINE "DUO")

A. de VÉKEY.



All down strokes (⊓) excepting where marked (V) up

Allegretto.

mf

Top notes tremolo lower notes staccato except where otherwise marked.

1. 2.

Moderato *pp con espress.*

see note.

see note.

mf

f *ppp echo rit.*

mf *a tempo*

rit.

Vivace.

f

to Finale.

then Finale

fff

f–z

*After striking chord bring side of right thumb on strings to cut off vibrations, and get a staccato effect.

// indicates slight pause.

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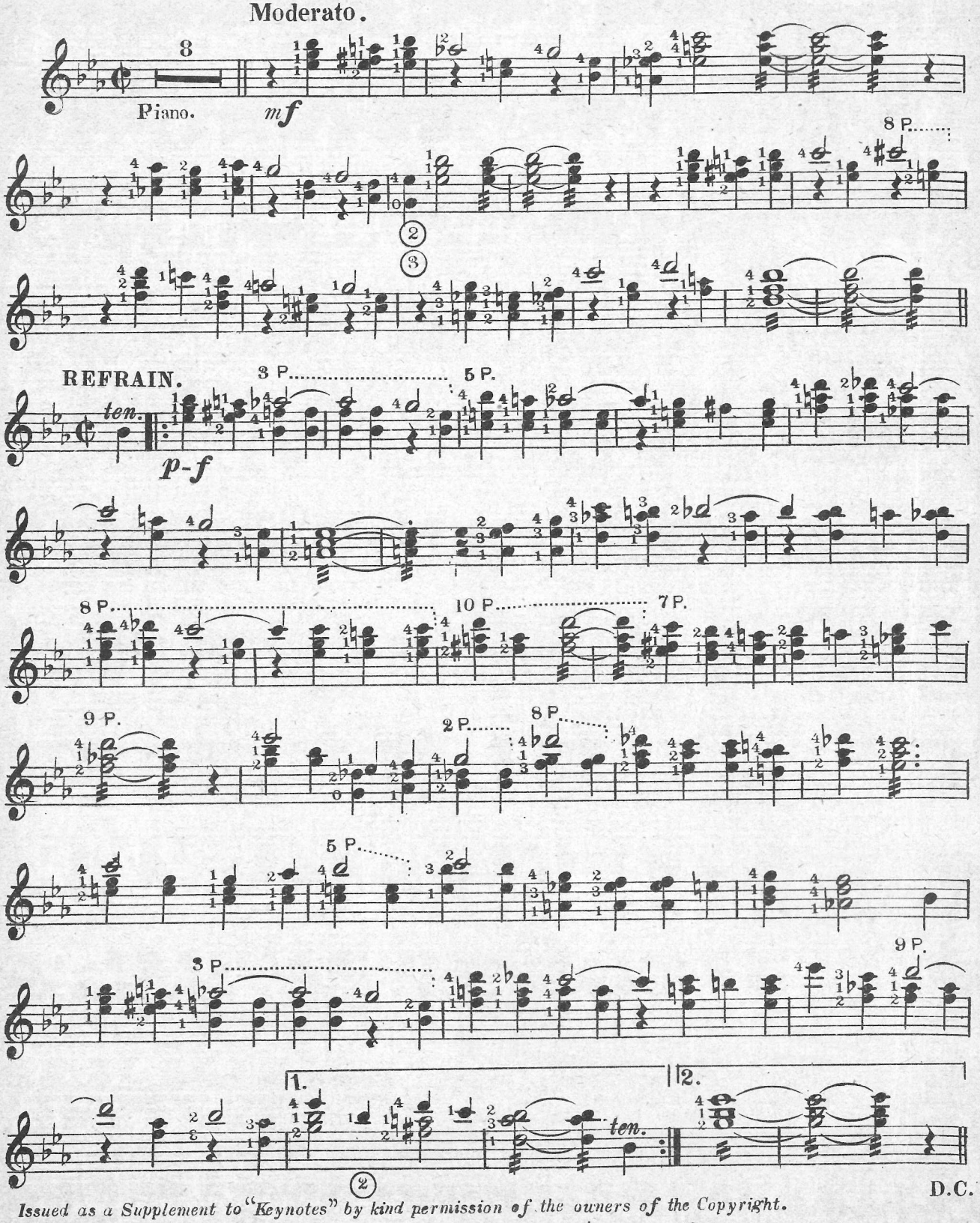
All Alone in Lovers' Lane.

PLECTRUM BANJO SOLO.

Arr. by ERNEST TAYLOR. Music by HORATIO NICHOLLS.



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The Lawrence Wright Music Co Denmark Street, Charing Cross Rd London. W. C. 2.

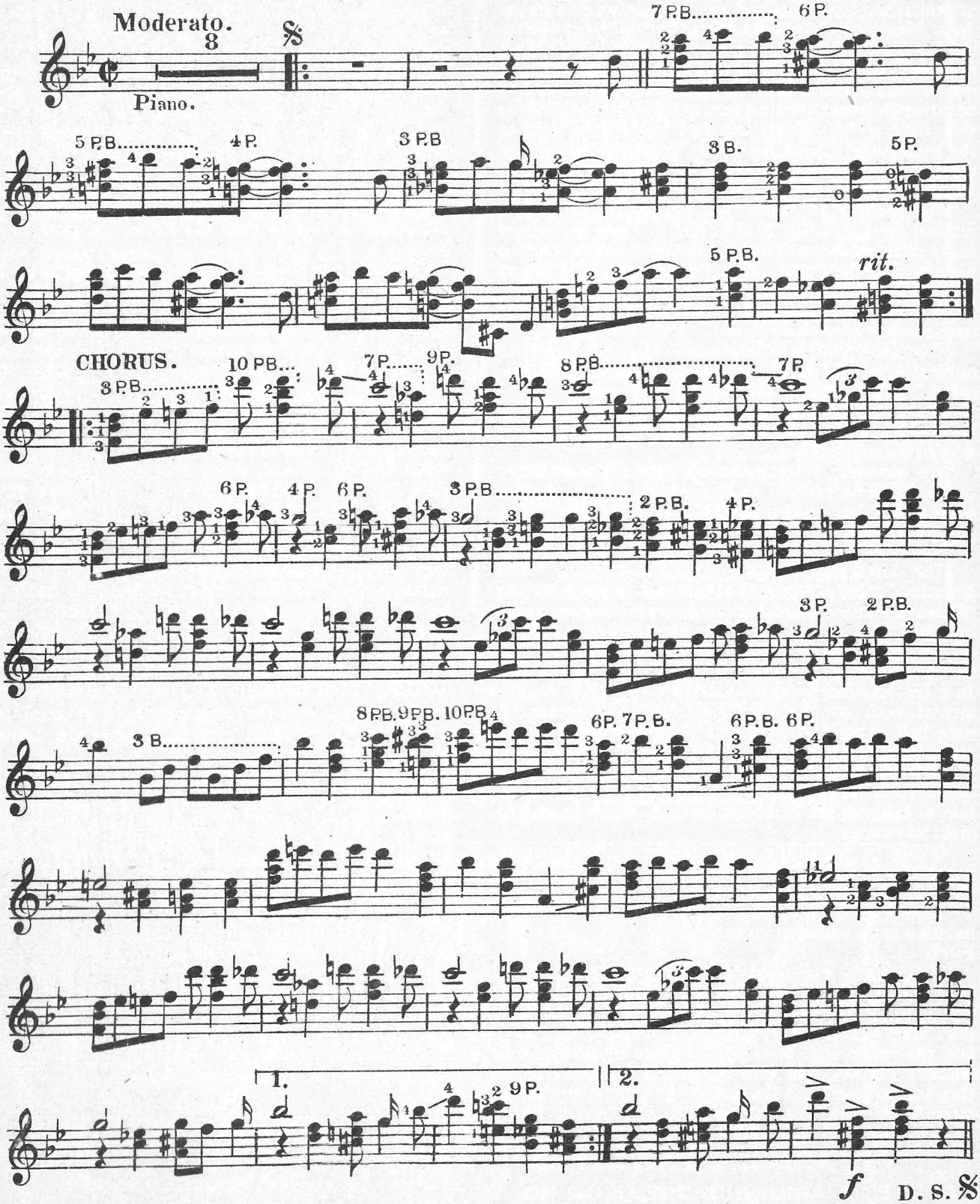
July/29.

If I Had You.

BANJO SOLO.

SHAPIRO, CAMPBELL & CONNELLY.

Arr. by BERNARD SHEAFF.



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July/29.

Theory of Music. Part I.—By B. W. Dykes.

THERE have been so many enquiries for a comprehensive course of lessons in the theory of music since my few articles of last year (copies of which may be obtained on application to Messrs. John Alvey Turner) that I have decided to commence writing from the very beginning and go as far as I think necessary and practical for the benefit of the fretted instruments. If the first one or two lessons seem to be rather elementary I must excuse myself on the grounds that they are to benefit the very uninitiated, and at the same time I hope the whole series will be a more complete work by the time it is finished.

Elements of Music.

The manner in which we express and represent musical facts is called NOTATION. There have been many different forms of musical notation used at various periods, and they have all in their respective manners and states of advancement given the desired results, namely, to demonstrate the scale (which has varied considerably from olden times).

The pitch, and time relations. The oldest form of musical notation is, to my mind and belief, the one called " STAFF NOTATION."

We call it by this name because we use a series of lines which are placed one above the other and called a STAFF or STAVE.

We generally refer to our present form of music as the " Old Notation " to distinguish it from another more recent form which we can rightly call the " New Notation," and which is now commonly called the " Tonic Sol-fa."

The difference between them is that in the " Old Notation " the preferential treatment is given to the pitch and more or less leaves the scale relation to be inferred. The Tonic Sol-fa gives scale relation priority of consideration and leaves the pitch to be reckoned at the discretion or available compass of the performer. In a like manner we apply the old notation to instrumental work and the Tonic-Solfa to vocal scores. I once had a pupil who insisted that he could learn to play his mandoline more easily by the Tonic Sol-fa than by old notation, which he said baffled him. After considerable time in explaining the difference I induced him to take up the orthodox method, which he did to great advantage.

Owing to practically every reader of these papers being an instrumentalist I shall not deal with the Tonic Sol-fa method of notation at all.

Having for the present given an idea of what musical notation is we will next go to :—

Pitch.

This, simply explained for the elementary student, is the reason why we use a certain sign at the beginning of every line of music. There are two signs in general use ; they are commonly called the Bass sign or F clef, and the treble sign or G clef. There are other clefs which I will not deal with here as in our instruments they are not used. If the reader will look at any piano music he will see the signs I refer to ; the top one will be Treble and the bottom the Bass. Now, in our present day Stave we have eleven lines which are named as under :

C D E F G A B C D E F
C B A G F E D C B A G

Commencing from the bottom line and rising alternately to space, line, space, line, etc., they go up in alphabetical order. When we come to the sixth line up and which is the middle of the stave we find that this line is common both to the Treble and Bass clefs and is the first line above the Bass or the first line below the Treble. If we used the eleven lines it would be a very complicated thing indeed to read quickly, that is why they are seaparated into two sets of five lines, and according to the pitch of instrument being used we play from either clef accordingly. For instruments of a rather deep tone we use the Bass and for instruments of a higher degree of vibrations we use the Treble. Some instruments, such as the piano or 'cello, use both clefs.

When I speak of vibrations I refer to the speed in which a string vibrates. The greater the number of vibrations in a given time the higher the pitch of the note.

There is one thing I would like to make quite clear before I go any further. It refers to the banjo and tenor banjo. Both these instruments play in an untrue pitch according to the music. The notes of the five-string banjo sound an octave lower than the music is written. The tenor banjo uses *two* pitches with *one* clef ; they are called " Transposed " (when the music is written one octave higher than played) and " Actual " when it is played the same as written. I have my own views on the above anomaly, and certainly think that the C clef, which is between the G and F clefs, should be used for both banjos, and would give a better range for reading and at the same time we should always be playing in true pitch. I shall possibly receive great criticisms for making this statement, but I have very carefully gone into it, and am sure the " AYES " outweigh the " NOES " or, in other words, more can be said for, than against the change of clef for those instruments.

(*To be continued.*)

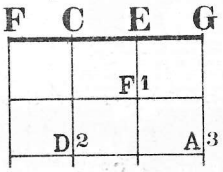
How to Learn the Fingerboard (*contd. from page* 101)

It has been said that scale playing is of much more importance than chord playing, whereas the opposite is really the case.

Some teachers tell us that chord fingerings are uniform, and that keys vary according to position. This is quite true. But what I would like to know is, why is this not true also of scale fingering ? It most certainly is in the method explained here (and more elaborately illustrated in my book : " How to play the Banjo with a plectrum "). The fact of the matter is that scale fingering in other books is *NOT* correct (though some do have uniformity of fingering).

Most banjo music (in fact about 75 or 80 per cent. of it) is in chord formation, even though single notes appear at times.

For example, what self-respecting banjoist would employ the usual scale fingering for the notes A, F and D when he can easily get them by making a chord formation at the sixth position, thus :



Scale fingering is absolutely necessary for beginners only.

TICKETS can be booked at John Alvey Turner's for All theatres and entertainments.

Correspondence.

To the Editor of KEYNOTES,

DEAR SIR,—Your correspondent, K.D., takes me to task for not interpreting Mr. Dykes's article correctly.

It is useless to argue the point about the difference between clubs and bands, as both are out for the same object. I should have appreciated a personal reply from Mr. Dykes.

It was quite new to me, and I am very pleased to hear it, that there are scores of bands in this country (I take it K.D. means B.M.G. bands). That being so, now is the time to get a move on with the annual competitions. We can have solos, quartettes, and full bands, but where are these scores of bands? I should like to know of *any* bands in this country with a full orchestration.

In Mr. Dykes's article he stated " The E. L. B.M.G. Club were in for a start. Who's next ? "

The Luton Mandoline Band will willingly put their name down as one of the next.

A MEMBER.

London, S.E.22.

To the Editor of KEYNOTES,

Dear Sir,—I received the " Regimental Quickstep " and it is one of the best solos I have seen for years. The trio is a great third string tune.

Yours etc.,
A. H. W.

Bristol.

To the Editor of KEYNOTES,

Dear Sir,—Let us have more solos like " Regimental Quickstep." It comes so splendidly under both hands.

Yours faithfully,
L. B.

Moss Side, Manchester.

To the Editor of KEYNOTES,

Dear Sir,—You might like to know that we played " Regimental Quickstep " as a quartet at a concert here, and it received the most applause of the whole evening.

Yours truly,
A. McN.

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BEACHCOMBER'S B.M.G. CLUB, LEIGH-ON-SEA.

THE following numbers were played at the June meeting: Banjo Solo, "Gold Digger," "Jolly-boy," Mr. Rivers; banjo solo, "Dashwood Quickstep," "Bonnie Scotland," Mr. Gilling; banjo solo, "Broadway Promenade," Mr. Griffin; banjo solo, "Black Coquette," "Rolfe's Two-Step," Mr. Behar; banjo solo, "Hunky Dory," "Stars are Shining," W. H. Millis; banjo solo, "Always Ready," Miss Gilling; banjo solo, "Big Boot Dance," P. Edwards; banjo duet, "Winifred Mazurka," Mr. Waddington and Miss Spicer; mandoline solo, "Chinese Patrol" (Greenop), Mr. Henry; mandolin duet, "Invitation," Mrs. Golden and Mrs. Sneath; Hawaiian guitar duet, "Coral Isle," Mr. Waddington and Miss Hunter; community numbers, "Beneath thy window," "Darkies' Romance," and "Return of the Regiment." Mrs. Edwards, our Club pianist had, as usual, a very busy evening.

THE LONDON B.M.G. CLUB.

THE June meeting took place at the Y.M.C.A., Tottenham Court Road, W.C., at 8 p.m. on Monday, 10th ult. Among those present were Mr. Bernard Sheaff (president) and Mr. Joe Morley (vice-president), both of whom played during the evening.

The following played during the rotational period:—Mr. W. T. Hill, "You and a Canoe" (Grimshaw); Mr. W. Herbert, "Georgia Medley," (Morley); Major F. A. Ackerman, "Bagpipe Patrol" (Morley); Mr. Bernard Sheaff, "Petit Valse" (Grieg); Mr. H. P. Woollard, "Minuet," (Cammeyer); Mr. Dolby, "Ad Astra" (Morley); Mr. C. Day, "Freckles" (Morley); Mr. B. Bell, "Butterfingers" (Fillie).

Mr. C. R. Sisley gave the member's recital, playing "Banjo Capers," "Freckles," "Circus Parade" and "Georgia Medley." Mr. Sisley played very well, producing a good tone and playing steadily, which showed control of his hands and instrument.

Mr. G. J. Sisley will give the member's recital in July.

The rotational period was necessarily cut short, so that time could be given for a debate on "Compulsory playing." Mr. Dolby opened the debate with a motion to do away with compulsory playing, and substitute a method whereby members would receive notice when they were due to play. This was replied to by Mr. F. C. Musselbrook, who opposed the amendment. Many members took part in the discussion which followed, giving their views, etc., and the committee were pleased to see so much interest taken in the matter, as it shows how much the individual members have the interest of the Club at heart. After the chairman had summed up, it was decided by twenty-two (22) votes to seven (7) that the committee amend rule 7 by deleting the word "Compulsory," otherwise the present system of calling on members in rotation without previous notice be retained.

Community playing followed, and the items chosen for the July meeting were "Clubmates" (Troise), "King of Clubs" (Musselbrook), "It's Monday Night" (Cammeyer), and "Dashwood Quickstep" (Oakley).

The next meeting will take place at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C., on Monday evening, July 8th, at 8 p.m.

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BRISTOL B.M.G. CLUB.

PROGRAMME of Club Concert, May 31st, 1929. March, "Tattoo" (Grimshaw), "Clubmates" (P. Troise), The Club. Banjo solo, "You and a Canoe" (Grimshaw), Master W. Ball; encore, "Circus Parade" (Morley). Banjoline solo, "Caprice," Mr. Matthews; encore, "Scotland." Waltz, "Magnolia" (Morley), the Club; encore, "Black Bess." Quartette, banjos and banjolines, "The Kilties" (Grimshaw), Messrs. Bray, Matthews, Mulligan and W. Ball. Banjo duets, "Miniature III" (Cammeyer), "Handy Jack" (Cammeyer), Messrs. Sharp and North. Song, "The Wheeltapper," Mr. Alec Collins. Descriptive Selection, "Nigger Minstrels" (Grimshaw). Waltz, "Gloriana" (Glynn), The Club; encore, "Cromartie." Humorous Interlude, Mr. Saunders. Bristol Banjo Trio, "To the Front" (Cammeyer), Messrs, Sharp, North and Saunders; encore, "Bonnie Scotland." Fox Trots, "My Inspiration is You" (H. Nicholls), "Tired Hands" (Pinatodosi), The Club. Tenor banjo solo, "Take your Pick" (P. Mandell), Mr. A. North; encore, "Stars are shining" (Grimshaw); Waltz, "Rule Brittania" The Club. Pianist, Mrs. North.

THE MANCHESTER B.M.G. CLUB.

THE May meeting of the Manchester B.M.G.Club was held on May 30th at our Club room, 100, Upper Brook Street, Chorlton-on-Medlock, Manchester, Community items were as follows:—

"The Kilties," "Valse Sympathetique," "Comical Coons," "Stars are Shining," "Prairie Life," "Return of the Regiment," "Tune Tonic," Banjo-ee-tis," "Rugby Parade."

Mr. Tipping played "Maintaineer's March" (Morley); Mr. Mitchell, "Minuet" (Morley); Mr. Beasley, "My Lady Jazz" (tenor banjo); Mr. McIlwraith, "A Banjo Vamp" (Grimshaw); Messrs. Spindler, Beasley, Mitchell and Tipping, forming a quartet played, "Camptown Carnival" and "Chinese Patrol." Miss Beasley accompanied at the piano.

THE NORTH LONDON B.M.G. CLUB.

THE ninth meeting of the North London B.M.G. Club was held on 27th May at the Adult School Hall, Wood Green, twenty-two members and visitors being present.

The first part of the programme consisted of community playing and "request" solos. It is noted with satisfaction how very rarely a member does not oblige when asked to play. Later in the evening some very good voluntary items made the time pass all too quickly.

"Beat of the Drum" (Grimshaw) is to be added to the Club's list of community pieces.

Anyone wishing to join should communicate with the Secretary, G. Mills, 364, Camden Road, N.7, or attend the next meeting on 22nd July at the above address.

Volumn IV of KEYNOTES, from January to December, 1928 contains the following Banjo Solos, arranged finger style, in addition to Solos for the Guitar, Ukulele and Steel Guitar, etc., and articles of interest.

Ain't that a Grand and Glorious Feeling
The Doll Dance
I Ain't got Nobody
Where, O Where do I Live
Charmaine
Nicolette
Tired Hands
C'est Vous
Worrin'
Bless her Little Heart
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885 Sugar and Spice (Plectrum and Tenor Banjo) *E. T. Taylor*
886 Banjo Frolic - - - *Joe Morley*
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"STRAND" B.M.G. CLUB.

THE June meeting of the "Strand" B.M.G. Club (Derby and District) was held in the studio of Messrs. Edgar Horne & Co., Derby, on Saturday, the 8th inst., the programme which included solos, duets, quartets and concerted items being both instructive and interesting, and was as follows :—

Concerted item, "Circus Parade" (Morley), "Tattoo" (Grimshaw), "The 'Possum's Picnic" (Eric Calcott) ; banjo duet (Miss D. Winfield, Mrs. J. H. Ellis), "Andante and Waltz" (Cammeyer) ; concerted item, "Tune Tonic" (Grimshaw) ; banjos, "Pinxter Flower" (S. Papworth) ; mandolines, tenor banjo, with ukulele accompaniment, "Shinanikida" (H. Carlton), Misses N. M. Betteridge and Hilda Dawson, Mr. H. Shepherd and Mrs. Dawson ; banjo solo (Mr. E. Horobin), "Dreams of Darkie Land" (M. Rudy Heller, arranged W. C. Pepper ; banjo quartets (Miss Winfield, Mrs. Dawson, Mr. Horobin, Mr. Ellis), "Banjo Vamp" "Bunch of Keys" (Grimshaw) ; banjo duet (Mr. E. Horobin, Mrs. Dawson), "Colonial Boys" (Douglas Ames.

THE ILFORD BANJO CLUB.

THE following is a report of the items rendered at the sixteenth monthly meeting of this Club, held on the 17th of June, at the Elite Dancing Academy, High Road, Ilford :—

Trios :—"Take your Pick," by Messrs. Carr, Greenslade, Jnr., and Williams ; "Speedwell" by Messrs. Greenslade Senior and Junior, and Mr. W. M. Brewer. The combination of plectrum part and finger style arrangement of "Speedwell" is a popular feature in this club.

Zither-banjo solos :—"Marche de Concert" (Oakley) "Dashwood Quickstep" (Oakley), *"Bolero" (Cammeyer), by Mr. W. M. Brewer ; "Jovial Huntsman" (Morley), "The Kilties" (Grimshaw), by Master Simpson ; "The Cupid's Serenade" (Morley), "Nigger Minstrels" (Grimshaw), by Mr. Constantine.

Banjo solos : "An Evening Reverie" (Grimshaw), *"Desert Breeze" (from the record by Earle), Mr. Frank Greenslade ; "Romance in C minor" (Ellis), "The Coloured Band Patrol" (Paul Eno), by Mr. Keeler, whose playing is of a very high high standard. Pianoforte solos : "Glad Rag Doll" *"The Doll Dance," by Mr. Will Kirby, our talented pianoforte soloist and accompanist. Plectrum banjo solos : "Cavalleria Rusticana" (Selection), "Crazy Jo," "Banjoviality," "My Lady Jazz", by Mr. L. Williams.

A special recital of Mr. Edwards' recently published works of the banjo consisting of "Return of the Vanquished," "The Lotus Girl," "Caprice," "Devonshire Dumplings," and "Sunny Jack" will be given at our seventeenth meeting on 22nd July. These solos are obtainable from Messrs. Barnes and Mullins, 3, Rathbone Place, W.1, at 2/- each net. Banjoists who would like to hear these solos played by the composer are cordially invited to the meeting on 22nd July.

*By request.

PRESTON B.M.G. CLUB.

THE usual monthly meeting was held on June 12th. After orchestral practice the following items were rendered :—Banjo duet, "Tune Tonic," Miss O. Morgan and Mr. E. Taylor ; banjo solo, "Merriment," Miss A. Duxbury ; banjolin and banjo duet, "Clubmates," Mr. E. Burns and Mr. F. Kearsley ; mandoline duet, "Camelia," Misses R. Hardley and E. Hunter ; banjo solo, "White Coons," Miss A. Ball ; plectrum banjo solo, "Happy Go Lucky," Mr. G. Richardson ; tenor banjo solo, "You and a Canoe," Mr. A. Peters ; plectrum banjo solo, "Crazy Jo," Mr. E. Taylor ; tenor banjo solo, "A Ragtime Medley," Mr. E. Burns. Miss M. Taylor was the accompanist.

EAST LONDON B.M.G. CLUB.

THE monthly meeting of the above club was held at the St. Margaret's Hall, Perth Road, Ilford, on Wednesday, the 5th June. The following items were rendered by the members :—

Compulsory playing : Mr. Gayes, banjo solo, "Eli Green's Cake Walk" ; Mr. Jones, banjo solo, "Freckles" ; Master Norman Dykes, zither-banjo solo, "Park Crescent March" ; Mrs. Norman, mandoline solo, "Una Penza Furtiva" ; Mr. Taylor-Colville, plectrum banjo, "Pickins" ; Mr. B. W. Dykes," mandoline solo, "Lognu Bizarro" ; Messrs. Usher and Dykes, zither-banjo duet, "Cafe-au-Lait" ; Club Octette, "Fiore Alpino" (Sartori).

The second half of the evening was, as usual, spent very profitably in the whole club practising several orchestrated works, after which a very pleasant evening came to a close. There is vacancy in the Club Octette for a guitarist and a mandolinist ; applications kindly forwarded to Mr. B. W. Dykes, 23, Raymond Road, Ilford. New members always welcome. Apply to secretary, Mr. E. Stewart-Walker, Avenue Gardens, Eastern Avenue, Ilford.

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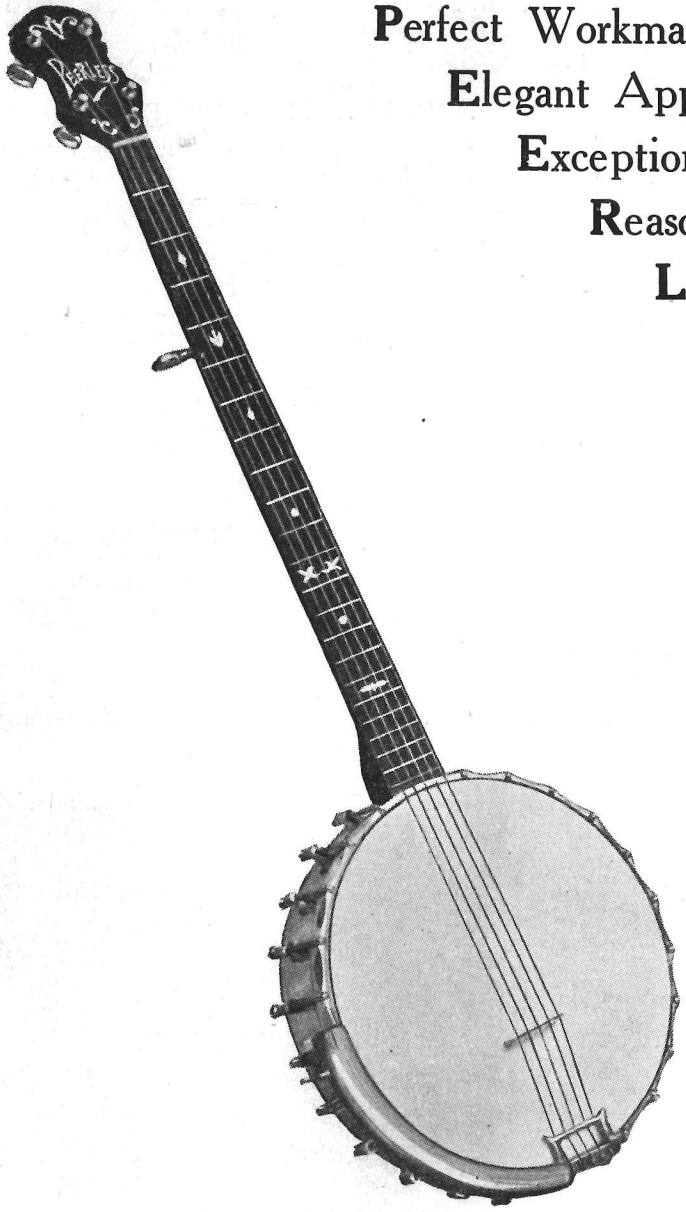

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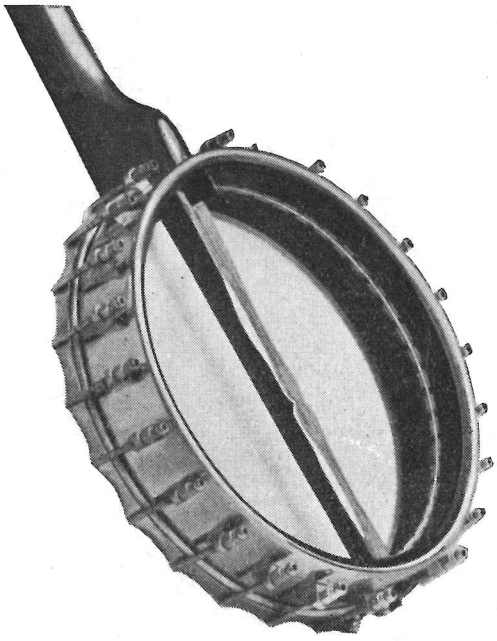

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